

ART IN EMBASSIES PROGRAM GUIDELINES TABLE OF CONTENTS

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THE SELECTION PROCESS: WORKING WITH THE CURATOR

The AIEP curator is charged with the responsibility of coordinating original high quality American works of art for the official residences of U.S. ambassadors and diplomatic missions abroad. These unique exhibitions play an integral role in building a positive U.S. cultural image around the world, and reflect the interests of the ambassador, while remaining attentive to the host country's cultural and political environment.

The development of the collection involves numerous consultations between the ambassador and curator, who determine the ultimate selection and number of works to be included. Ambassador-designates are encouraged to contact the Program upon their appointment; however, the final selections cannot be made until he or she has received Senate confirmation. The more attention the ambassador can give to the development of the collection, the more satisfied he or she will be with the end result.

The medium possibilities for a collection include: paintings, sculpture, textiles, crafts, and works on paper, mixed media and photography. High value works of art are not recommended, however, if environmental and/or security factors are of concern.

Upon appointment, the ambassador (spouse), and curator discuss potential thematic and aesthetic possibilities for the collection. The curator will recommend potential themes, making every effort to elicit the ambassador's input with the goal of exhibiting a cohesive collection of art. The floor plans of the Embassy residence (EMR) are viewed and discussed as are available photographs and videos.

Once an idea for the collection has been conceived and agreed upon, the curator begins to research, develop, identify, and ultimately recommend specific artists and works of art for a collection. Prospective lenders typically include artists, galleries, private collectors, corporate collections, and museums (when a Post has a museum approved facility report).

In addition to advising the ambassador, the curator is responsible for cultivating new lending sources, as well as maintaining and expanding existing sources. Ambassadors are encouraged to recommend lending sources with whom they may have existing relationships.

In subsequent meetings, the curator will present slides, transparencies, and photographs of works that are potentially available for a collection. Based upon the schedules of the ambassador and curator, ambassadors are encouraged to accompany the curator to artists' studios, galleries, private collections and museums.

The number of pieces in a collection is determined by the available "representational spaces" and the shipping budget available for the EMR from the ambassador's regional bureau. A typical collection will contain an average of 8 to 15 works of art.

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The curator acts as the primary liaison between the lender and AIEP, the ambassador, and all AIEP staff. The curator negotiates verbal as well as contractual loan agreements.

The amount of time required to curate a collection takes approximately six months from the initial meeting to the arrival of the collection at Post. The time-line is effected by the following factors:

- shipping budget
- lender locale availability and accessibility of specific works
- lender time-line; number of collection lenders, environmental and security issues at post, sale of artwork previously designated for loan
- size and weight of works.
- museum requirements.
- holidays.
- airfreight schedules and fine art handling contractors availability
- accessibility of post in relation to regularly scheduled air/ground transportation.
- special crating requirements
- workload of the AIEP staff

REPOSITORY:

A small collection of American art, donated by supporters of AIEP and its mission, is housed in our on-site repository. This art consists primarily of works on paper and includes paintings, watercolors, prints and drawings.

In order to meet museum standards and the requirements of some of our lenders, completed facility reports are required to assess security and environmental conditions. Recognizing some of the demanding requirements, loans from our permanent collection are readily available, and simplified documentation and logistics permit the collection to be shipped quickly and cost effectively.

DOCUMENTING THE COLLECTION: FORMS AND REPORTS

Art in Embassies and the lenders who support the Program require shared information and agreements. Since the works of art are on loan, most of the paperwork involved is related to documentation for insurance and international shipping purposes.

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LOAN FORMS

Loan forms document details of loan agreements including:

Title of each work of art	Insurance value
Artist	Condition of loan
Medium	Credit line
Dimensions	

Loan forms are the legal agreements between Art in Embassies and our lenders. No work of art is insured until this agreement is executed by all parties. Therefore, no movement of art involved in any ambassadorial collection will occur under any circumstances until this form is signed and on file at the offices of Art in Embassies. This is the most frequent cause of delay in shipment to post. Only upon receipt of all signed loan forms from lenders, will the registrar begin consolidation.

FACILITY REPORTS

When an ambassador or curator is interested in borrowing from a museum, the curator is required to ask the GSO at post to complete a Facility Report. This thirteen-page questionnaire asks detailed questions about the physical conditions at the EMR. The questions include building construction and configuration, climate conditions(temperature, humidity, and lighting), fire protection and security conditions.

Prompt completion of the Facility Report expedites the art collection process. Museum lenders customarily use these reports to determine the feasibility of a loan requested by the curator on behalf of the ambassador.

CONDITION REPORTS

A condition report describes the condition of the crates and works of art before installation and during pack-out. It describes changes, if any, to the work of art. Condition reports are required documentation should an insurance claim be filed. Sound crates and proper handling reduce the risk of damage to art. When collections arrive at post or are packed for return, look closely at each work of art and using the basic descriptive terms below, note any damage or peculiarity on the Condition Report. When describing a problem, please mention size of problem at the largest point, i.e. varnish is cracking lower left, 2" and draw a diagram on the form.

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Useful terms for completing Condition Reports:

Fabric Support: Canvas, linen, silk, or other fabric which serves as the surface of a painting. It can be described as taut, loose, buckling, pulling at corners (specify), torn, wrinkled and warped.

Frame: miter joints closed or open, any losses, missing pieces, chipping, gesso (white undercoating) loss, scratches, dents, hardware, glazing, foxing

Paint: losses (no paint left, canvas exposed,) flaking (no paint, gesso exposed or undercoat,) abrasion, scratches, craquelure or crazing (fissures on surface,) unstable (paint appears to have lifted from gesso or canvas but has not fallen off) stains, dirt, smudges.

Other useful terms: fingerprint, dent, blister, abrasion, chip, chalking, discoloration, pinhole, previous repair, inherent vice (due to the nature of the medium), mildew, oxidation, mold, tear

Paper support: torn, unhinged, warped, wrinkled, smudges

Varnish: flaking, abrasion, streaking, discoloration, brittle, crackling, sticky, yellowing.

EMBASSY AGREEMENT FORM

A form signed by the ambassador, administrative officer, and the general services officer (GSO) acknowledging receipt of AIEP art collection and instructions, as outlined in 6FAM. This form commits the ambassador to the safe and prompt return of the art collection - in their original crates, prior to the ambassador's departure from post.

EMBASSY PERSONNEL PERFORMANCE REPORT

This form describes how the shipment was received and handled from the airport to the EMR. Return the original to your curator to be kept on file at AIEP. A copy of the performance report should be kept on file at post during the installation period of the collection. It contains pertinent information for the return shipment.

With the frequent turnover rate of personnel at most posts, AIEP has found that this report to be an invaluable tool. Make sure it remains easily accessible. If the shipment was successful (meaning uneventful), then the process is reversed. If there were problems noted, then post personnel will know to avoid them.

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SHIPMENT OF THE COLLECTION TO POST: WORKING WITH THE REGISTRAR

The AIEP registrar is the point of contact for shipping. Just as a curator helps the ambassador assemble the collection, the registrar works with the curator and GSO to insure sure each work of art is fully documented and available for shipping to post. Most collection consolidation covers many cities in the US, taking several weeks to complete.

To begin the outgoing procedure for shipments to post, the registrar assigned to the collection makes certain all works selected by the ambassador are consolidated, packed, crated, and ready for shipment. In order for Art in Embassies to provide posts with accurate shipping costs or arrange for the pick-up of works of art, loan forms must be signed by lenders and on file in Art in Embassies offices. This is a precautionary step for insurance purposes.

Once loan forms are on file, the AIEP registrar will begin coordinating costs. The registrar develops a budget for shipping based on cost estimates provided by vendors specializing in art transport. The budget is then submitted to the ambassador's regional bureau for funding approval. Post expenses for airport pick-up and installation are not included in the estimates. The registrar can assist post in securing local vendors who specialize in transportation and installation.

In every case where funding for consolidation, crating and shipping exceed the allotted funds by bureau, AIEP must have the ambassador's authorization in writing that he/she or post will guarantee all shipping costs that exceed bureau funding. This letter must be on file at AIEP offices before shipment logistics can begin. All supplemental funding, (post, corporate, private, or personally guaranteed by the ambassador) must be received by AIEP before shipping can commence. There can be no exceptions.

Post will need to provide AIEP with a specific fund cite where funds have been obligated for use to cover expenditures. It is recommended that posts provide the necessary funding up front and receive reimbursement after the fact. This will assure to postponement due to insufficient funds.

The registrar informs the GSO when the shipment can be expected. We repeat, an average collection will take approximately six months from first meeting between the curator and ambassador to delivery at EMR.

An air waybill (AWB) number will be included in a cable sent to post with crate list, itinerary, and other information about the collection useful for clearing shipment into the country. The AWB can also be faxed if a copy is required by local authorities.

AIEP recommends GSO contact the air carrier's local representative before going to the airport, to confirm whether the cargo attached to the AWB is arriving as scheduled. The shipment should be met at the airport and delivered directly to the EMR and brought indoors. Under no circumstances should the full crates remain outdoors. If a shipment

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is not arriving as scheduled, contact AIEP immediately so the shipment can be tracked and crates secured until the next available flight.

Post personnel must supervise handling of all crates at airport and by commercial truckers.

For any questions or guidance, please contact the registrar who can be reached by telephone, fax, cable or email, depending on the nature of the problem.

THE INSTALLATION PROCESS

The GSO will be required to arrange or supervise art handling in a variety of situations. Special art handling is generally requested for works of art that are fragile, of high value, of historic importance or because the lender, as a condition of lending the work of art to the ambassador, requests it. For instance, in some cases, museum lenders require a specialist to supervise packing and accompany the art while in transit. In others, the use of a local art handling professional will be required. The AIEP registrar will notify the GSO of special art handling requirements and will, in many cases, suggest a local art handling service. Posts are encouraged to develop contacts with local art specialists.

The following common threats to works of art, sculpture, and fabric should be noted if excessive, and avoided when placing the works of art:

Heat.....Pests.....Moisture.....Lights.....Liquids

For example:

Avoid proximity to frequently used doorways where temperature may change dramatically or foot traffic is dense.

Avoid food service areas, candles, working fireplaces, radiators, steam pipes, de-humidifiers, air-conditioners or any other device which modifies local temperature.

Direct sunlight can fade ink, paints, and finishes, as can fluorescent lights.

If placement is too exposed to UV light without protection, post is requested to move work of art or obtain shielding filters.

Ultraviolet light can be filtered with a UV treatment or blocked with something as low tech as curtains.

Low-watt incandescent bulbs are the least damaging form of lighting.

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HANDLING OF THE WORKS OF ART

Occasionally, the GSO and post personnel may be called upon to supervise and perform basic art handling.

.....Careful handling Reduces Risk.....

Art handling will take place only when it is clearly required, agreed to, planned, and scheduled by all responsible parties.

Take Time

Identify the supervisor of the specific art handling activity and be sure it is clear to everyone who is in charge. All working comments should be directed to the supervisor, and no other person should issue comments or instructions to the crew. Do not give directions unless you are in charge; accept directions only from the person in charge. Address suggestions or comments only to that person.

Always plan art handling carefully, understanding every move. Communicate the plan fully to the art handlers, and once you have begun, follow through. Be sure the art handlers understand precisely what they are to do. Understand exactly the movements you will make before handling a work of art.

Never ask art handling personnel to tackle a job they feel to be beyond their level of experience and confidence.

Pay close attention to art handling in process, and avoid distraction. Vigilance reduces error. Never urge haste. Move slowly and deliberately while carrying art.

When wrapping or unwrapping art, never allow tape or adhesive to touch any part of it. Tape removed during unwrapping should be discarded immediately away from the art-handling area. In order to control the wrapping materials and the work of art, you must have a clean, empty, covered tabletop, accessible from all angles.

Check the condition of the work of art, and note the features of its position, installation and fastening, if any, before making a move. Look for existing damage before you move, and point out to other responsible personnel. Careful observation can protect you from blame, and save the work of art from further harm.

If there are any doubts about worsening the condition of a work of art by moving it, ask for the assistance of an art specialist. Refuse to undertake any move if you feel you have insufficient knowledge, manpower, or that there are obvious hazards.

Remember that too many hands are as dangerous as too few. The supervisor must determine that art is handled by an appropriate number of handlers.

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Handle only one work of art at a time, no matter how small or easy to carry. Always use both hands when picking up and carrying.

Even when works of art are small and easily managed, a minimum of two people are required to move art carefully - one to open doors, watch for hazards, and provide other support and direction.

Never walk backwards handling art. Always be aware of what is behind you and how close you are to it.

Before carrying a work of art through a doorway, be certain to pick it up in the orientation that will allow it to pass through easily. Avoid changing your grip. Measure the doorway and the work of art when planning the movement. If there is a door, be sure someone is assigned to control movement through it.

Treat every work of art as if it were the most important. The physical handling characteristics of each item and the safety of art handlers should be the only considerations.

.....No smoking during art handling projects.....

Handle works of art with clean gloves at all times. Dirt, moisture and oils from fingers and hands or dirty gloves can cause serious disfigurement or damage to art. Smudges or fingerprints can worsen over time and are often impossible to fully remove. Using white cotton gloves and clean hands avoids this source of damage.

Carry works of art no further than necessary. Bring vehicles as close as is practical, rather than taking the art an unnecessary distance to the vehicle. Use extra care in handling wrapped paintings. It may be difficult to obtain a secure grip through wrappings, and it will be almost impossible to see any problems with the condition of work of art inside.

Always hold paintings by placing your hands on the edges, taking care not to press your fingers, thumbs or palms into the front or back surfaces. Never touch the front or back of a painting canvas or place your hand around cross bars or edge bars on the back of a painting. If these bars are used as handles, fingers and knuckles will touch the back of the painting and invisible but latent damage may occur. Modern research and experience have shown that the slightest bump today may cause a disfiguring pattern of cracks to develop in the future.

Before picking up a painting, be sure it is secure in its frame. Do not carry paintings by the top or by one side. Hold paintings with one hand beneath and one hand on the side of the frame, or with one hand on either side, whichever seems more stable in the circumstances.

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Hold paintings at points where the frame is solid and strong, never on ornaments, which may be fragile even though they may have a handle-like appearance.

Do not set paintings down balanced by one corner on the floor and one in your hand. Either hold the painting correctly or set it down completely.

Before hanging a painting, be sure its hanging devices are firmly mounted.

Sculpture that can not be moved or lifted easily by one person will require the attention of professional art handlers. Always have at least two people present for all art handling situations.

Consider several ways of placing your hands to grip a work of art firmly before handling.

Begin moving or lifting slowly and deliberately to check the balance of your grip and to detect any resistance in removing a piece from its base, mount or resting-place. Sometimes an adhesive or wax is used to prevent a sculpture from wobbling on a pedestal. If this is the case, before lifting, use a taut length of monofilament held in both hands and run under base severing base from wax or adhesive. Be sure a second person is holding the object when this is done.

Release your grip slowly and deliberately, assuring that the piece will rest securely where placed.

Never handle or lift by a projecting feature. Support the work of art with one hand underneath and steady it with a secure grip on the body of the piece with the other hand.

For smaller objects, lift by sliding one hand underneath, while steadying the body of the piece with the other.

When unwrapping and unpacking or re-wrapping and packing, place a pad on a large tabletop, and set the object down on its most stable surface. Vertical pieces, for instance, should be laid gently on the most stable side, and some bowls or vessels are much wider at the brim than the foot; they should be set down for wrapping in an inverted position.

These procedures are adapted from "Rules for Handling Works of Art" by Dorothy Dudley and Irma Bezold Wilkinson.

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INSURANCE

AIEP insured collections may only be placed in representational rooms, that is, rooms where the public is entertained. Insurance regulations prohibit installation in private rooms of the EMR or other buildings. Works of art are not the property of the

ambassador but rather of a generous lender to whom the Program is contractually obligated.

All works of art at post that are on loan through the Art in Embassies Program are insured with a fine arts insurance policy. Even though post provides the best care and follows all the instructions above, damage does occur. When it happens, please contact AIEP immediately by phone, fax, cable or e-mail. Assistance and instructions will be provided.

Leave the work of art where it was when the damage occurred. If the space is a high traffic area, find an out of the way, secure area to store the object.

Take photographs of the object, close ups of the damage and photo-document any packing materials or other information that may be pertinent to the occurrence of damage.

Do not attempt any restoration or conservation. Unauthorized restorations nullify insurance coverage. The owner of the work of art has to approve any conservation prior to treatment.

Department and Embassy personnel are protected from subrogation by language specifically provided in the policy. War and terrorism coverage is also included.

EXHIBITION INFORMATION

Labels

On the wall next to the work of art, a custom made label for each work of art will accompany the shipment. Labels are to be affixed six inches or so from the lower outermost edge with museum wax. This wax may soften over time as it is made of bees wax. Care should be taken when using museum wax on plaster, fabric and some water-based paints. Placing labels nearby on a sideboard or table is fine if it makes sense.

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Lighting

The proper lighting of works of art is difficult in controlled spaces such as museums and galleries. So it will be even more difficult to regulate in a residential environment. But it can be done successfully.

The most general and effective lighting method is to position two lamps, three feet from the wall in front of the work of art either recessed or track installed. This provides enough space for overall safe illumination.

Granted, most residences don't have this type of lighting system. Experimenting with different lamps available with various works of art for maximum effect may be the only option. But please remember not to position lamps too close to any works of art. The heat released from incandescent bulbs is dangerous to works of art.

Do not use picture lamps. Attaching them to the backs of works of art can cause structural support damage. Also, the close proximity of the lamps can cause various forms of deterioration due to heat and ultraviolet radiation

SPECIAL CARE AND HANDLING

Check the loan agreement for special handling instructions. If none are indicated, the art is not to be touched under any circumstances. In the absence of care and cleaning instructions from the lender, works of art and sculpture are not to be cleaned either routinely or otherwise as virtually any common household cleaning agent may very well damage varnish, paint, gold-leaf, and patina.

Plexiglas may be cleaned with specially formulated cleaners made for plexiglass. Apply first to paper or fabrics designed for the cleaning of optical lenses. Do not use soap or ammonia-based detergents.

CATALOGS

Ambassadors are urged to publish an illustrated catalog of the Art in Embassies Program collection. The catalog serves as a cultural tool for the ambassador, as well as, a means of documenting the collection, promoting the artists, and acknowledging the generosity of the lenders.

The catalog typically features a statement from the ambassador and a photograph of the ambassadorial family; a descriptive statement about the Program; an image of each artwork along with necessary credit information; and installation shots of the collection. The curator will provide biographical information upon request, as well as, assist with content. AIEP must review contents and credit information prior to publication.

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The Friends of Art and Preservation in Embassies (FAPE), a non-governmental 501©3 corporation was founded to assist the Department and AIEP through loans and donations of art that is placed in American embassy residences and chanceries worldwide. FAPE has agreed to provide funding for exhibition catalogs and may be contacted directly for further details.

The ambassador may also seek catalog funding from potential donors that have no business before the Embassy or the Department of State. All funding requests must be cleared through the Department before proceeding.

LENDER RECOGNITION

Lenders greatly appreciate letters from both the ambassador and the director of AIEP.

Thank you letters from the ambassador on official stationery recognizes the generosity of our lenders and have become highly prized momentos. We ask that an installation photograph preferably with the ambassador and/or spouse next to the loaned work of art be included.

It is urged that ambassadors thank their lenders soon after the collection is installed in the EMR. To assist the ambassador, the curator will provide a report with the necessary contact information.

Hosting an opening reception either at the time of installation or soon afterward, has become a valued introduction to the exhibition. It is recommended that this be coordinated in advance with invitations going to the lenders and artists, as many times they arrange to attend.

RETURN SHIPMENT OF COLLECTION

As soon as it is clear the ambassador is leaving post, AIEP should be notified so an orderly return shipment can be organized in a timely manner. An accurate timeline usually prevents mishaps that are caused by hurried last-minute arrangements. AIEP prefers the art to be packed and shipped before the general pack-out occurs and certainly well before any re-furbishment of the EMR is started. The collection must be returned before the ambassador leaves post. Our loan agreements with lenders are valid only for that ambassador's tour of duty.

When shipments are returning from post, the GSO notifies the registrar of the ambassador's pending departure, locates the crates, confirms the ship list, and solicits cost of freight to JFK. AIEP will send a front channel cable with basic instructions and a request for an air-freight estimate which, when combined with US transport charges, will be funded by the bureau. AIEP will then cable post with the fiscal data provided by the

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bureau as authorization to book the air-freight. Post confirms booking of the airfreight and the GSO faxes the AWB to USDA and AIEP several days before the scheduled departure.

Fine art shipping representatives contracted by AIEP will meet the cargo and disperse to the lenders.

With the pack-out, if the work of art looks fine please write “no change” on the condition report. On occasion, contacting a local museum professional is necessary for complete unassailable documentation of damage.

When packing, simply reverse the sequence of crate arrival:

- open crates
- remove packing material
- write condition reports
- wrap works of art
- place in trays
- seal crate
- store upright until loaded onto truck to airport.

As before, use of a fine arts packing company is preferred and may be required (if so post will be notified by AIEP). In some instances, especially if a museum has lent works of art, a courier will be sent to assist packing and accompany crates door-to-door.

It is important that the directional arrows stenciled on the exterior of crate are followed. Transit such as take-off and landings can be bumpy and the contents of each crate have been specifically and safely braced for jolts in expected ways.

As all collections are shipped by truck and airfreight, certain height restrictions apply. Most posts are serviced by wide-bodied airplanes whose cargo doors will allow for crates 63 inches high. A few airports receive cargo freighters, which have doors twice as large.

Sometimes crates, which are larger “ride flat” but this is only done when the crate has been reinforced, as invariably the crate will be loaded at the bottom of a pallet. It is possible to request “top-loading” for a crate “riding flat” but this generally requires good liaison with the airline, usually provided by the freight-forwarding company. If “riding flat” is necessary from post to the US, contact the registrar who will request approval from the lenders of the art, so all concerned will be aware of the added risk.

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Export customs clearance should be done before delivery to airport:

Ship crates under international air waybill to terminate at port of entry (in most cases JFK and unless instructed otherwise) and consign to U.S. Despatch Agency for customs clearance as follows:

United States Despatch Agency
U.S. Department Of State
JFK International Airport

To clear customs immediately party to be notified upon arrival must be:

U.S. Despatch Agency
tel: 718 553-1692
fax: 718 553-1740

Post representative must verify on air waybill that U.S. Despatch Agency is listed as party to be notified upon arrival. The Despatch agent will issue a GBL for transportation from JFK to final U.S. destinations. Indicate "no value declared" on air waybill. Insurance coverage is already in effect.

Crates should be marked:

Destination:
United States Despatch Agency
JFK International Airport,
crate (number) of (number),
(i.e., crate 1 of 4)
for A.I.E.P.,
U.S. Department Of State
Air Waybill number

Finally, post must forward air waybill to registrar and U.S. Despatch Agency at least three work days prior to shipment.

CONTACT INFORMATION:

Art in Embassies Program
A/FBO/OPS/ART
U.S. Department of State
Washington, D.C. 20520-0258

E-mail (staff member)@state.gov

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**6FAM
774 Art in Embassies Program
(TL:GS-43;4-27-96)**

A/FBO/OPS/ART administers loans and donations of American works of art from the public and private sectors. Collections are assembled at the request of an ambassador or the U.S. representative to a U.N. agency abroad when PO for display in the official residence. The artwork provides a suitable backdrop for representational activities and enhances the communication of American values and cultural diversity through the display of American art. This program depends on regional bureau policy and budget, shipping constraints, post facilities, and climactic and security conditions (see 6 FAM 779.3). Additional information is available in A/FBO/OPS/Art's Guidelines for the Art in Embassies Program.

**779.3 Art in Embassies Program Requirements
(TL:GS-43;4-27-96)**

- a. Responsibilities:** A/FBO/OPS/ART arranges the loan and/or donation; assembles, crates, and ships the artwork to post; and arranges and funds the fine arts insurance. The regional bureau funds packing and shipping costs. It is the responsibility of the post and the ambassador to follow the exact instructions of the insurer and A/FBO/OPS/ART for the care, handling, and safekeeping of the artwork. The ambassador must ensure full observance of the terms of the loan agreement and the return of the artwork. (See 6 FAM 221.6-10 for employee responsibilities related to personal property and 6 FAM 221.8-2(c)(2) for penalties for non-compliance.
- b. Receiving Art:** A/FBO/OPS/ART by cable, provides post with a detailed inventory and instructions for unpacking and handling before arrival of the artwork, followed by comprehensive information concerning care and safekeeping.
- c. Preservation of Shipping Materials:** Shipping crates and packing material must be retained in a climate controlled area, preferably at the ambassador's residence, for the eventual return of the artwork.
- d. Safeguarding Art During Display:** Artwork should be placed away from the flow of traffic. A/FBO/OPS/ART monitors the location and condition at post. During any renovation or repair near the artwork, the insurance requires wrapping and packing the art in the original crates as described for return. Moving art to any storage facility is prohibited without first notifying A/FBO/OPS/ART.
- e. Return of Art:** Art must be packed and shipped to the Department under the ambassador's recognizance. A/FBO/OPS/ART provides complete instruction. The artwork must be returned prior to the ambassador's final departure from post. All packing must be supervised by a U.S. citizen employee.
- f. Art at Posts in Crisis:** Art is subject to recall by A/FBO/OPS/ART with clearance by the regional bureau executive director. If a post is currently in crisis, A/FBO can only offer art from the GO collection.